Contents of Reels

All manuscripts carry the shelf-mark reference MSS.Mus.Sch. apart from MS.Mus.c.39 (reel 19), MS.North e.37 (reel 7) and Mus.184.c.8 (reel 19). Generally the manuscripts have been filmed in the order of shelf-mark. The complete listing below indicates when any manuscript has been filmed in a different order.

REEL ONE

Introduction by Margaret Crum.
Index of Composers and their Works.
Catalogue of Manuscripts compiled by Margaret Crum.

B.2.	William Lawes.
B.3.	William Lawes.
D.229.	William Lawes.
D.238-40.	William Lawes.

REEL TWO

C.44.	Loose papers collected by Edward Lowe, 1661-82.
C.53.	Christopher Gibbons.
C.54-8.	Christopher Simpson, 'Months and Seasons'.
C.59-60.	Fancies and divisions for two bass viols.
C.61.	Divisions etc.

REEL THREE

C.64-9.	Fantazias and In Nomines.

REEL FOUR

C.71.	Divisions.
C.72-3.	Stage music.
C.77.	Christopher Simpson and John Jenkins.
C.78.	Benjamin Hely.
D.251.	Benjamin Hely.
E.428.	Benjamin Hely.
C.79.	'Italian Sonatas'.

REEL FIVE

C.81-8.	Music from the North family, Kirtling.

REEL SIX

C.89-91.	Music from the North family, Kirtling.
C.98-100.	Music from the North family, Kirtling.

REEL SEVEN

C.101.	Music from the North family, Kirtling.
E.406-9.	Music from the North family, Kirtling.
MS.North e.37.	Music from the North family, Kirtling.
C.92.	Coperario.
C.95.	Instrumental pieces and songs.
C.102.	Christopher Gibbons and Thomas Baltazar.

REEL EIGHT

D.205-11.	John Hingeston.

REEL NINE

E.382.	John Hingeston.
D.212-16.	Early In Nomines.
D.229.	See Reel One.
D.231.	Christopher Gibbons.

REEL TEN

D.233-6.	Airs, etc.
D.238-40.	See Reel One.
D.241-4.	Benjamin Rogers and John Jenkins.

REEL ELEVEN

D.245-7.	Part books copied by John Merro.
D.251.	See Reel Four.
D.261.	John Jenkins.

REEL TWELVE

E.382.	See Reel Nine.
E.406-9.	See Reel Seven.
E.410-14.	Richard Rhodes's part books.
E.415-18.	Pavans, etc. Incomplete part books, 1641-2.
E.428.	See Reel Four.
E.429.	Sylvanus Taylor.

REEL THIRTEEN

E.430.	Christopher Simpson.
E.431-3.	'Old consort books', 1657 (?).

REEL FOURTEEN

E.434-6.	'Old consort books', 1657 (?).

REEL FIFTEEN

E.437-42.	Fantazias.

REEL SIXTEEN

E.433-6.	'New Consort Books', 1677.
F.570.	'New Consort Books', 1677.

REEL SEVENTEEN

E.447-9.	H.G.'s part books.
E.451.	Lowe's book, 1637-82.

REEL EIGHTEEN

F.564-7.	John Jenkins.
F.568-9.	Two, from a set of five, part books. Airs and fantazias.
F.570.	See Reel Sixteen.

REEL NINETEEN

F.573-4.	String music, Philip Hacquart etc.
G.612.	Valentine Oldis.
MS.Mus.c.39.	Divisions for bass viol.
MS. North e.37.	See Reel Seven.
Printed book Mus.184.c.8.	MS. divisions added to The Division Violist, 1659.

REEL SEVEN

THE MANUSCRIPTS FILMED ON THIS REEL ARE:-

C.101.	Music from the North family, Kirtling.
E.406-9.	Music from the North family, Kirtling.
MS.North e.37.	Music from the North family, Kirtling.
C.92.	Coperario.
C.95.	Instrumental pieces and songs.
C.102.	Christopher Gibbons and Thomas Baltazar.

North 1.

NORTH MUSIC

MSS. Mus. Sch. C.81-91, 98-101, E.406-9. MS. NORTH e.37.

Part books of consort music by John Jenkins, W. Lawes, Coprario, and Richard Cooke, apparently owned by the North family at Kirtling, Cambridgeshire.* Bought from 'Mr.(sc. Anthony) Wood' for the Music School in 1667, for £22. Labelled by Edward Lowe. All are listed in the 1682 catalogue. Apart from organ scores of fantazias for violins, bass viol and organ by Lawes and Coprario, the music appears to have been copied at Kirtling by a skilful copyist with several less skilled assistants. The only dated set is E.406-9, dated 1654.

* See M.Crum, Chelys, vol. 4, 972, 17. 3-10.

North 21.

NORTH MUSIC

MSS. Mus. Sch. C.101[a], 101[b]

'Gio: Coperario. For the Organ base viol and violin', fourteen Fantazia suites, (fantazia, almaine, galliard). Organ parts of nos. 1-10 were copied by the same hand as the organ parts of MSS. Mus.Sch.C.89 and 90. Organ parts of nos.11-14 and string parts were copied by the Norths' 'calligraphic' scribe, who wrote the titles on white paper covers for all parts. String parts all marked 'examined' except the movements ending on fols.58 and 94, which were marked by the corrector (cf. MSS.Mus.Sch.C.83, C.87). 'query examined' and 'ex: q'. Parts: (101[b]) i, treble; ii, bass; (101[a]) iii, Organ.

1. G mi. V. da G. soc. 1. i, fols.37[v]-9; ii, fols.83[v]-5; iii, fols.3[v]-5.
2. G mi. V. da G. soc. 2. i, fols.39[v]-41; ii, fols.85[v]-7; iii, fols.5[v]-7.
3. G. V. da G. soc. 3. i, fols.41[v]-3; ii, fols.87[v]-9; iii, fols.7[v]-9.
4. C. V. da G. soc. 9. i, fols.43[v]-5; ii, fols.89[v]-91; iii, fols.9[v]-11.
5. C. V. da G. soc.10. i, fols.45[v]-7; ii, fols.91[v]-3; iii, fols.11[v]-13.
6. C. V. da G. soc.11. i, fols.47[v]-9; ii, fols.93[v]-5; iii, fols.13[v]-15.
7. D mi. V. da G. soc.12. i, fols.49[v]-51; ii, fols.95[v]-6; iii, fols.15[v]-17.
8. D mi. V. da G. soc.13. i, fols.51[v]-3; ii, fols.97[v]-9; iii, fols.17[v]-19.
9. D. V. da G. soc.14. i, fols.53[v]-5; ii, fols.99[v]-101; iii, fols.19[v]-21.
10. D. V. da G. soc.15. i, fols.55[v]-7; ii, fols.101[v]-3; iii, fols.21[v]-3.
11. C. V. da G. soc. 5. i, fols.57[v]-9; ii, fols.103[v]-5; iii, fols.23[v]-5.
12. A mi. V. da G. soc. 6. i, fols.59[v]-61; ii, fols.105[v]-7; iii, fols.25[v]-7.
13. A. V. da G. soc. 7. i, fols.61[v]-3; ii, fols.107[v]-9; iii, fols.27[v]-9.
14. D. V. da G. soc. 8. i, fols.63[v]-5; ii, fols.109[v]-11; iii, fols.29[v]-30.

North 22.

NORTH MUSIC

MSS. Mus. Sch. C.101[a], 101[b]

101[a] Upright folio. 10 bifolia, water-mark Pelican, Heawood 199, followed by 4 bifolia water-marked Fool's Cap slightly resembling Heawood 1974, as in C.81-3, 100. Ruled throughout with 10 staves of 6 lines, margins at both edges. 101[b]. Oblong 4°, 43 and 48 leaves quired in fours. Water-mark: Coat of Arms, somewhat resembling Heawood 660. Ruling 6 staves to a page, margins at both edges. Lowe wrote on the covers '16. 3 Bookes'. Music School B.5. 16-18. Hake LXXI.

North 23.

NORTH MUSIC

MSS. Mus. Sch. E. 406 - 9

John Jenkins: 27 fantazias and a pavane for treble and two basses with organ; and four fantazias for the same instruments by Richard Cooke. Copied by the Norths' 'calligraphic' scribe. The parts were labelled by him and dated '1654'. String parts marked 'examined'. The numbers given in these manuscripts were adopted by Meyer and by the Viola da Gamba Society. i, 407, Treble; ii, 408, 'Bassus Primus'; iii, 409, 'Bassus Secundus'; iv, 406, Organ.

1 - 28. John Jenkins:

1. G mi. i, fols.1^{v}-2; ii, iii, iv, fols.2^{v}-3.
2. G mi. i, fols.2^{v}-3; ii, iii, iv, fols.3^{v}-4.
3. A mi. i, fols.3^{v}-4; ii, iii, iv, fols.4^{v}-5.
4. A mi. i, fols.4^{v}-5; ii, iii, iv, fols.5^{v}-6.
5. F. i, fols.5^{v}-6; ii, iii, iv, fols.6^{v}-7.
6. F. i, fols.6^{v}-7; ii, iii, iv, fols.7^{v}-8.
7. D mi. i, fols.7^{v}-8; ii, iii, iv, fols.8^{v}-9.
8. D. i, fols.8^{v}-9; ii, iii, iv, fols.9^{v}-10.
9. C mi. i, fols.9^{v}-10; ii, iii, iv, fols.10^{v}-11.
10. G. i, fols.10^{v}-11; ii, iii, iv, fols.11^{v}-12.
11. A mi. i, fols.11^{v}-12; ii, iii, iv, fols.12^{v}-13.
12. D. i, fols.12^{v}-13; ii, iii, iv, fols.13^{v}-14.
13. C mi. i, fols.13^{v}-14; ii, iii, iv, fols.14^{v}-15.
14. C. i, fols.14^{v}-15; ii, iii, iv, fols.15^{v}-16.
15. F. i, fols.15^{v}-16; ii, iii, iv, fols.16^{v}-17.
16. E mi. i, fols.16^{v}-17; ii, iii, iv, fols.17^{v}-18a.
17. E mi. i, fols.17^{v}-18; ii, iii, fols.18^{v}-19; iv, fols.18a^{v}-18b.
18. Pavan. E mi. i, fols.18^{v}-19; ii, iii, fols.19^{v}-20; iv, fols.18b^{v}-19.
19. B♭. i, iv, fols.19^{v}-20; ii, iii, fols.20^{v}-1.
20. B♭. i, iv, fols.20^{v}-1; ii, iii, fols.21^{v}-2.
21. B♭. i, iv, fols.21^{v}-2; ii, iii, fols.22^{v}-3.
22. A mi. i, iv, fols.22^{v}-3; ii, iii, fols.23^{v}-4.
23. A. i, iv, fols.23^{v}-4; ii, iii, fols.24^{v}-5.
24. E mi. i, iv, fols.24^{v}-5; ii, iii, fols.25^{v}-6.
25. G mi. i, iv, fols.25^{v}-5; ii, iii, fols.26^{v}-7.

North 24.

NORTH MUSIC

MSS. Mus. Sch. E. 406 - 9

26. G mi. i, iv, fols.26^{v}-7; ii, iii, fols.27^{v}-8.

27. F. i, iv, fols.27^{v}-8; ii, iii, fols.28^{v}-9.

28. C ma. i, iv, fols.28^{v}-9; ii, iii, fols.29^{v}-30.

29 - 32. Richard Cooke. The V. da G. Soc. adopted the numbering of this MSS.

29.1, C mi. i, fols.30^{v}-1; ii, iii, fols.31^{v}-2; iv, fols.29^{v}-30.

30.2, C mi. i, fols.31^{v}-2; ii, iii, fols.32^{v}-3; iv, fols.30^{v}-1.

31.3, F mi. i, fols.32^{v}-3; ii, iii, fols.33^{v}-4; iv, fols.31^{v}-2.

32.4, C mi. i, fols.33^{v}-4; ii, iii, fols.34^{v}-5; iv, fols. 32^{v}-3.

406. Large oblong 4^{o}, 36 leaves + end-papers. Quired in twos, but fols.6 and 9 were added during copying. Watermark: Fleur de Lys, resembling Heawood 1769. Ruled with 8 staves of 6 lines, margins at both edges.

407 - 9. Small upright 4^{o}, 48 leaves + end-papers in each. Quired in fours, three blank quires at end of each. Watermark: Fool's Cap, resembling Heawood 2005. Ruled with 8 staves to a page, margins at both edges.

Uniformly covered with marbled paper, on which were pasted manuscript labels dated 1654 by the copyist, and strips of paper bearing printed decoration. The title of each part was written by the copyist on the blank leaf at the beginning. Lowe's labels, pasted on the covers, read '2. 4 Bookes'. Music School A. 4. 12 - 15. Hake XCIX.

North 25.

NORTH MUSIC

MS.North e.37

Airs copied by four hands including John Jenkins and George Loosemore, third quarter of the 17th cent. 'Bassus' from a set of 3, two trebles and bass, belonging to Charles, 5th Baron North.

1. 13 airs in C mi. No.1 is ascribed to Jenkins. Nos.1-6 are V. da G. Soc. 62-7; no. 7, fol.4, Jenkins, V. da G. Soc. 61. fols.1-6^{v}.
2. Mr. Francis North. 3 airs in C ma. Fols.6^{v}-7.
3. Mr. Jenkins. 4 airs in C ma., V. da G. Soc. 58, 56, 57, 59. Fols.7^{v}-9.
4. Mr. Simpson. 4 airs in C mi. V. da G. Soc. 19-22. Fols.9-10^{v}.
5. J. Jenkins. 7 airs in A mi., V. da G. Soc. 38, 37, 35, 36, 43, 40, 44. Fols.11-14.

6-7. Copied and signed by John Jenkins.

6. Air in C mi., V. da G. Soc. 188. Fol.14^{v}.
7. Air in C ma., V. da G. Soc. 189. Fol.15.

8-10. Airs by Jenkins copied by a third hand.

8. 4 airs in B♭ ma., V. da G. Soc. 173-6. Fols.16-16^{v}.
9. 4 airs in G mi., V. da G. Soc. 137-40. Fols.17-18.
10. 4 airs in D ma., V. da G. Soc. 154-7. Fols.18^{v}-19.
11. George Loosemore, 'Corant, Eccho. To the Sharp-Sute of Bansteds Ayres'. Autograph. Fol.23^{v} rev.

Oblong 4^{o}, i + 25 leaves. Watermark: Fool's Cap, somewhat resembling Heawood 2002. Ruling: 6 5-lines staves, black marginal ruling. Quired in twos, stabbed and stitched within vellum cut from a deed relating to Great Walsingham, Norfolk, temp. Charles I (fols.i, 25). Fol.24 is part of a copy of a business letter from Roger, 2nd Lord North, temp. Queen Elizabeth. Acquired with North family papers, 1932.

C.92

MS. Mus. Sch. C.92

Giovanni Coperario: String parts of 12 fantasias for two bass viols and organ, V. da G. Soc. nos. 1 - 12. Copied middle to late 17th cent. The same pieces are copied in MS. Mus. Sch. C. 91 in a different order. In C.92 a nearly contemporary hand wrote the numbering of the other manuscript against each piece.

1.	G mi.	V. da G. Soc.	7.	i, fol.1;	ii, fol.7.
2.	G mi.	" " " "	9.	i, fol.1^{v};	ii, fol.7^{v}.
3.	D mi.	" " " "	4.	i, fol.2;	ii, fol.8.
4.	D.	" " " "	5.	i, fol.2^{v};	ii, fol.8^{v}.
5.	D mi.	" " " "	3.	i, fol.3;	ii, fol.9.
6.	D.	" " " "	6.	i, fol.3^{v};	ii, fol.9^{v}.
7.	A.	" " " "	7.	i, fol.4;	ii, fol.10.
8.	A mi.	" " " "	2.	i, fol.4^{v};	ii, fol.10^{v}.
9.	A.	" " " "	11.	i, fol.5;	ii, fol.11.
10.	D.	" " " "	12.	i, fol.5^{v};	ii, fol.11^{v}.
11.	G mi.	" " " "	8.	i, fol.6;	ii, fol.12.
12.	G mi.	" " " "	10.	i, fol.6^{v};	ii, fol.12^{v}.

Each part is copied on a quire of 6 leaves: the first, watermark Coat of Arms, somewhat resembling Heawood 420, countermark IV; the second watermark Lion, somewhat resembling Heawood 3144, countermark (similar) IV. Uniformly ruled with 12 staves to a page, red marginal ruling. Not bound. Not in 1682 list. Music School A. 5. 77-8. Hake LXI.

C.95

MS.Mus.Sch.C.95

Collected instrumental pieces and songs, copied by one various hand, probably early 18th cent., with a few pieces added at the end by other hands. For one treble only, unless otherwise noticed. Related parts are not always copied on one opening and not all pieces are complete. Some pieces for which no title or composer is named have been omitted from the following list. The songs were listed by the copyist on pp.259-60.

1 - 9. Treble airs and variations.

1. Farinel's Ground. 16 variations. Bass on p.6. pp.2-6.
2. Treble airs. pp.6-11.
3. 'Mr. Baptist', sc. Lully, airs. pp.12-20.
4. Treble airs: the following names appear: p.21, Dyer; p.22, 'the Duke of Guise' and 'Bore Angleterre'; p.24, 'Jenkins Bell' (not the Bell Pavane); p.26,'Brawles'; p.27, 'Health to Betty'. pp. 21-7.
5. 'Mr. Reding his Ground', with tuning. Treble and bass. pp.28-9.
6. 'Mr. Bannister's Ground in F mi.'. Treble and bass. pp.30-1.
7. 'Indian Queene', two pieces, of which the second is quoted as 'probably not by Purcell', Zimmerman, p.333. p.32.
8. Dance movements: 'balletto prima' and secunda; 'corante prima', 'gigha prima' and secunda, 'sarabanda prima' and (incomplete) secunda, 'vivace'. pp.36-9.
9. 'Mr. Baptist's sc. Lully's first Treable', 35 pieces. pp.42-54.
10. Songs, of which the words and composers are indexed in A first-line index of Manuscript Poetry in the Bodleian. The composers are Akeroyde, John Barrett, Blow, Richard Brown, Jer. Clarke, Croft, Eccles, Philip Hart, Richard Loe, Paisible, D. and H. Purcell, John Wilford, Willis, Antony Young. pp.55-75.
11. Nicola Matteis, Other Ayrs...for the violin. The second part, pp.1-25, 30, 26-9, 32-5, as printed. pp76-93.
12. Songs and dialogues, indexed as 10. The composers include, with some of those in 10, Finger, James Harte, Leveridge, Charles Powell, William Richardson. pp.94-146
13. 'Mr. Farmer's first Trebles, 1685' (sic for 1686 (?)). 1-6. pp.150-152.

C.95.2

MS.Mus.Sch.C.95

14. 'Mr. Samuell Akeroyd's tunes 1 treable', 1-9. pp.160-3.

15. 'Mr. Woods Ground in D sol re' without bass. pp.166-7.

16. 'Mr. Farmer's First' and 'second treble', 1-9, in two series. pp.168-73.

17. Songs, not all complete, indexed as 10. Most are by Purcell; also mentioned are Courteville, Leveredge, Matthew Novell and Tollet. pp.174-258.

Upright folio, 262 pages. Written in a book (quired generally in 8s), subsequently cut by binder. Watermark Fool's Cap. Ruling: 10 5-lined staves, red marginal ruling. Binding early 18th cent. calf. Owner by Richard Rawlinson. Music School A.5. 83. Hake no. LXV.

MS.Mus.Sch.C.98-101

see with

MS.Mus.Sch.C.81-91

C. 102

MS.Mus. Sch. C. 102

Christopher Gibbons, Fantazia suites, and Thomas Baltazar, Pavane suites, for 2 violins and a bass with organ. Parts copied by Edward Lowe (possibly from the sets listed as having been bought for £5 by 1667: cf. M and L XLVIII.1.p.28) with two extra bass parts (perhaps from the original set) in another hand. Lowe also added bass parts of music by W. King and R. Cobb. i, treble; ii, 2d. treble; iii, organ part; iv-v 'loose bases'; vi, base.

1 - 5. Christopher Gibbons, 5 fantazia suites.

1 - 4. Also in MS. Mus. Sch. D. 231, 12 - 15.

1. D mi. i, fol.2; ii, fol.22; iii, fol.42; vi, fol.87.

2. D mi. i, fol.3; ii, fol.23; iii, fol.43; vi, fols.88-9.

3. D ma. i, fol.4; ii, fol.24; iii, fol.44^{v}-5; vi, fols. 89^{v}-90^{v}.

4. D ma. i, fols.5-6; ii, fols.25-6; iii, fols.46^{v}-7^{v}. vi, fols.91-2.

5. D mi. Autograph in MS. Mus.Sch.C.53, 3-4. i, fols.7-8; ii, fols.27^{v}-9; iii, fols.48-9; vi, fols.93-4.

6 - 8. Thomas Baltzer, Pavane suites.

6. D ma. 25 Feb.1659. i, fols.9-10^{v}; ii, fols.30-1^{v}; iii, fols.49^{v}-51; iv, fols.67-70; v, fols.72-5; vi, fols.94^{v}-6.

7. C mi. October 1662. i, fols.11^{v}-15; ii, fols.32^{v}-5; iii, fols.52-6; v, fols.75^{v}-82; vi, fols.96^{v}-101.

8. G ma. i, fols.16-19; ii, fols.36-9; iii, fols.57-60; copied in A: see also MS.Mus.Sch.E.451,60; vi, fols.102-5.

9. William King, Act Music. Bass part copied by E. Lowe. iii, fols.61^{v}-2^{v}.

10. 'Pavan Almaine a duo violin & Basso Mr. Rich: Cobb'. Bass part copied by E. Lowe, vi, fol.106.

Part-books now bound in two volumes. 102a, upright folio, i, ii: each consists of a quire of 10, watermark Fool's Cap, resembling Heawood 1921, countermark PG, followed by 4 bifolia, watermark same as MS.Mus.Sch.D.231, 16. The first quire is ruled with 10 5-lined staves, black marginal ruling at both edges; the extra bifolia are ruled with 12 5-lined staves, black marginal ruling . 102b, oblong quarto: iii, vi, each 6 quires of 4, watermark Coat of Arms resembling Heawood 661.6 5-lined

C.102.2

MS. Mus. Sch. C. 102

staves, black marginal ruling; iv, v, oblong 4^{o}; iv, quire of 4 watermark Pelican, somewhat resembling Heawood 199; 5 5-lined staves black marginal ruling; v, as iv, with 2 extra quires of 4, watermark Fool's Cap, not in Heawood; 5 5-lined staves, black marginal ruling. i, ii, and iv, grey paper covers; iii, vi, white paper covers, inscribed by Lowe, '18th. 4 Bookes besides loose Bases &c'. Music School B.5. 19-24. Hake LXXII.